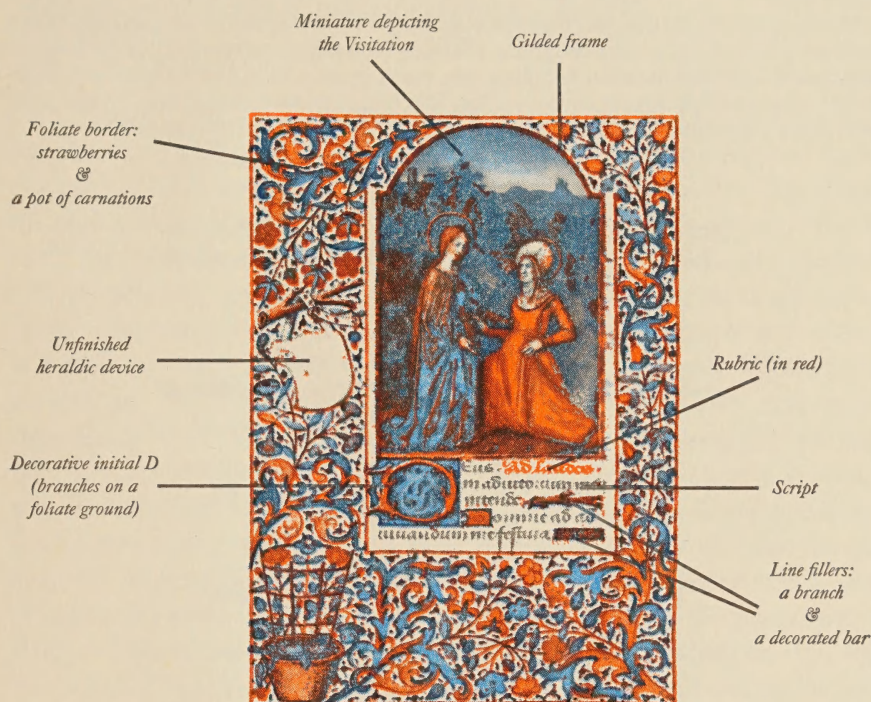


THE BOOK CLUB OF CALIFORNIA
Quarterly News-Letter

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GIFTS & ACQUISITIONS

SERENDIPITY

ELECTED TO MEMBERSHIP

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. Members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$17.50 in each membership category) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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Illuminated Manuscripts & Painted Pages



ADELA S. ROATCAP

FOR THOSE QN-L readers who have never beheld one of the great Medieval or Renaissance illuminated books such as the *Book of Kells*, a magnificent Spanish *Apocalypse*, or the sumptuous Bible of Federigo da Montefeltro, Duke of Urbino, and for those who have seen them and wish to know more about such books, several excellently printed and thoroughly researched volumes are available in relatively inexpensive editions. Michelle P. Brown's *Illuminated Manuscripts: A Guide to Technical Terms*, published in 1994 by the J. Paul Getty Museum in association with the British Library, is an indispensable first step. Beginning with Abbreviation and ending with Zoomorphic Initial, this glossary defines the elements of the iconography and the physical construction of Medieval books. Terms such as Chrysography, Computus texts, Grisaille, and *Vade Mecum* are clearly and succinctly defined. Illustrations, when applicable, provide a vista of the world of manuscript books. Of interest also is Jonathan J. G. Alexander's *Medieval Illuminators and Their Methods of Work*, published in 1992 by the Library of Congress. It is a compilation of five lectures delivered at Oxford University, and it provides an excellent overview of this collecting field.

For the more advanced reader, *The Painted Page: Italian Renaissance Book Illumination* truly provides a feast for the eyes. This volume is a gathering of the finest examples of the art of book illumination; it can be considered the incunabula of *livre d'artistes*—what Alan Thomas described as “lovely membranaceous bijoux.” Imagine, if you will, books written or even printed by fifteenth and sixteenth century printers, then sent out for illumination by the finest artists of their time. What gorgeous painted pages! Art works so elegant that they rival in complexity the great cycles of frescoes or the most *avant-garde* of Renaissance paintings. As in the following example, the excellent text also makes clear the social significance of such books to their owners:

In 1471 Borso d'Este was to visit Pope Paul II in Rome to be invested with a long-coveted honor, the dukedom of Ferrara. Complex planning was necessary for the Duke to move with a retinue suitable to his status as well as the necessary military protection. Lavish gifts would be exchanged at solemn entries and courtly entertainments. Not only his own clothing and mounts but those of his followers would be scrutinised and needed to be of the necessary magnificence. Among all the other preparations and in addition to all his other baggage, the Duke directed that his Bible should accompany him. Its two thick, heavy volumes, measuring 675 x 486 mm, had been completed ten years before by two major illustrators, Taddeo Crivelli and Franco dei Russi, directing a team of numerous assistants. Even while their work was in progress, arrangements were made from time to time for ambassadors to the court of Ferrara to see the Bible. Now it would demonstrate publicly and in the heart of Christendom the Duke's piety and wealth, his liberality and discrimination....

I am indebted to Bernard M. Rosenthal, bookseller and scholar extraordinaire, for bringing to my attention this magnificent volume. In his book-lined, light-filled Berkeley rooms, Mr. Rosenthal and I discussed the latest innovations in artist's books, contrasting the—let's face it—pitiful efforts of most contemporary artists, necessarily unprovided with lavish *scriptoria*, to the work of their Renaissance counterparts. One case in particular: Justinian, *The Digest*, with the *Commentary* of Accursius of Florence, a book comprising a legal text printed in Venice by Nicolaus Jenson in 1477; illuminated that same year by Benedetto Padovano (Benedetto Bordon); and possibly bound by the Ugelheimer binder. The printed text on folio 2r is surrounded by a border of *putti*, fawns, and imaginary animals against a landscape with classical orders ornamented by pearls. In the upper center of the page a disputation takes place among elegantly dressed Renaissance gentlemen and a judge dressed in richly brocaded robes. Amazingly, Benedetto Padovano anticipated the work of Tom Philips* by altering the text and painting around it in a manner suggesting that the pages are torn and text obliterated, or perhaps that the text is pasted on a previously painted page. Elements of surrealism insinuate themselves as lavish jewels and pearls larger than Jenson type emerge among the curlicues of ripped vellum. Art recapitulates art. Alas for the contemporary book artist who finds nothing new to say—and no generous patron-prince.

Clearly, some of the fine masterpieces of book illumination have survived the vicissitudes of time. Armed with new insight into their

meaning, we may visit them in the great libraries, palaces, and museums and so, happily, acquaint ourselves first hand with their visual splendor.

*Tom Philips obliterates words from a printed page to create a new text, as in his *A Humument: A Treated Victorian Novel*, London: Thames and Hudson, 1980.

BOOKS DISCUSSED IN THIS ARTICLE:

Understanding Illuminated Manuscripts: A Guide to Technical Terms by Michelle P. Brown. J. Paul Getty Museum in association with The British Library, 128 pp, \$12.95, paper.

Medieval Illuminators and Their Methods of Work by Jonathan J. G. Alexander. Yale University Press, 222 pp, \$20.00, paper.

The Painted Page: Italian Renaissance Book Illumination. Edited, with an Essay by Jonathan J. G. Alexander. Prestel Verlag, 16 W. 22nd Street, New York, New York 10010, 274 pp, 198 color illustrations, 70 black and white, \$75.00.

Adela Spindler Roatcap teaches Art History at the Fromm Institute of the University of San Francisco and lectures widely. She has written about the lives and times of Isadora and Raymond Duncan, about finely printed books, about William Morris and the Kelmscott Press, and about artists' books—which Dr. Roatcap avidly collects.

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Record of Exhibits 1973-1994

The Club's Exhibit Announcement Postcards

MANY Book Club members (as well as libraries and dealers and collectors of ephemera) collect The Club's exhibit announcement postcards, which are almost always printed by Club printer-members who comprise some of the finest designers and letterpress printers in the West. From time to time, *QN-L* publishes a checklist for collectors to update their holdings and for reference purposes. *QN-L*'s publication of the following checklist, 1973-1994, is long overdue. The editor thanks Barbara Land for preparing the list and for bringing it to our attention.

A bit of background: The first exhibit/printer checklist of announcement postcards, covering the first six years, 1949-1955, and forty-nine exhibits, appeared in the Fall 1955 issue of *QN-L* (Volume XX, Number 4). The second checklist, covering the next eight years, 1955-1963, and forty-nine exhibits, appeared in the Fall 1963 issue of *QN-L* (Volume XXVIII, Number 4). The present checklist covers the last twenty years, 1973-1994, and 220 exhibits. Exhibits Committee Chairs or Co-Chairs during this period were Albert Sperisen, 1972-1990, and Jack Maclean (with Honorary Chair Duncan Olmsted), 1990-1991, and Jack Maclean, 1992-present. (Before 1972, Exhibits Chairs were Albert Sperisen, the first Exhibits Chairman [1945-1955, 1959-1960, 1972-1990]; Duncan Olmsted [1955-1957, 1960-1967, 1968-1972]; J. Terry Bender [1957-1959]; William P. Barlow, Jr. [1967-1968].) The postcards themselves are treasured collectors' items and serve as ephemeral testament to the extraordinary range and importance of The Club's exhibit program in serving the public interest.

Since its inception in 1949, The Club's exhibits program has performed an important service to members, collectors, libraries, and to the public. In recent years the program took on a new vigor and relevance under the chairmanship of Jack Maclean of Orinda. Pressed for a statement of his "best" exhibit, Jack responded without hesitation as "the first and the best: The George Wharton James exhibit from the Roger K. Larson collection" (July 22, 1991). The most complicated? "Definitely the miniature books show, drawn from the collection of Alan Dietch" (May 11, 1992). The most beautiful? "Definitely the 'together

again' Gloria Stuart/Ward Ritchie exhibit" (February 14, 1994). The best announcement? "Certainly the Valenti Angelo show postcard by James Wehlage. For some reason, he [Wehlage] couldn't get satisfactory registration with the red ink so he *hand-painted* every postcard along with gold leaf for the initial" (August 31, 1992).

Jack went on to say that the best thing about serving as The Club's Exhibits Chair is "learning about other people's collections, particularly Book Club members' collections." At the time of *QN-L*'s talk with Jack Maclean, he was working on "the very exciting William Whitney exhibition on artist/book illustrator Mac Harshberger" (which took separate shape as an article in the Fall 1995 issue of *QN-L*).

Finally, most of the postcards listed hereon are available to members at a mere twenty cents each plus \$1 shipping and handling (for each order, regardless of quantity). Please note that New Member nights and Annual Meeting postcards are not listed. Items marked with an asterisk are Public Programs of The Book Club, and Book Club titles in *italics* indicate publication parties.

OPENING DATE	EXHIBITION	PRINTER/DESIGNER
1973		
November 3	<i>The Journal of Lieutenant Tunis Augustus McDonough Craven, U.S.N.</i>	Ward Ritchie Press
1974		
January 2	<i>Cupid & Psyche</i>	Andrew Hoyem
February 25	Rounce & Coffin Western Books	Arlen Philpott
March 25	The Grace Hoper Press	Arlen Philpott
May 28	Grabhorn Apprentices: Arlen Philpott et al.	Arlen Philpott
July 12	Grabhorn Apprentice: Andrew Hoyem	Andrew Hoyem
September 9	<i>Aurifodina</i>	Andrew Hoyem
September 16	20th Anniversary...Members' Bookplates	Lawton Kennedy
December 16	<i>Four Lectures by T.J. Cobden-Sanderson</i>	Clifford Burke
1975		
February 3	<i>Marionettes</i>	Clifford Burke
March 3	Rounce & Coffin Western Books	Arlen Philpott
April 1	Caslon	Lawton Kennedy
May 12	<i>Gold Digger's Songbook</i>	Clifford Burke
June 2	Early Bay Area Bookseller Labels	Lawton Kennedy
August 4	American and English Book-bindings on Allen Press Books	Andrew Hoyem
October 6	American Decorated Cloth Bindings	Andrew Hoyem
October 27	<i>Spanish Approaches to the Island of California 1628-1632</i>	Jack W. Stauffacher
December 5	<i>San Francisco 1806-1906 in Contemporary Paintings</i>	Lawton & Alfred Kennedy

1976

January 9	Japanese Color Printed Books	Arlen Philpott
March 8	Rounce & Coffin Western Books	Arlen Philpott
April 5	Six Great Printers of the 18th Century	Lawton & Alfred Kennedy
May 3	<i>Growing New Roots</i>	Lawton & Alfred Kennedy
June 1	Toni Savage & Rigby Graham	Toni Savage
September 6	A Little Rebellion Now & Then	Jack W. Stauffacher
October 18	<i>Images of Chinatown</i>	Adrian Wilson
December 13	<i>Valenti Angelo: Author, Illustrator, Printer</i>	Andrew Hoyem

1977

March 1	Rounce & Coffin Western Books	Lawton & Alfred Kennedy
April 1	Thomas Bewick	Five Trees Press
May 23	<i>El Triunfo de la Cruz</i> (2 different)	Arlen Philpott
June 27	Way and Williams	Lawton & Alfred Kennedy
September 1	In Memory of David Magee	Lawton & Alfred Kennedy
November 21	<i>A Leaf from the Rembert Dodoens Herbal</i>	Lawton & Alfred Kennedy
December 2	Nancy Cunard	Lawton & Alfred Kennedy

1978

January 27	Modern Hand Bookbindings	Lawton Kennedy
March 6	Rounce & Coffin Western Books	Arlen Philpott
April 1	Harrison of Paris	Andrew Hoyem
April 3	<i>Letters to Elizabeth</i>	Plantin Press
June 26	<i>Frederic Goudy, Joseph Foster and The Press at Scripps College</i>	Lawton Kennedy
July 3	Franz Kafka	Five Trees Press
August 30	Collecting by the Leaf	Amaranth Press
October 16	<i>Wine-Making in California</i>	Lawton Kennedy
November 20	<i>Themes in Aquatint</i>	Kathy Walkup

1979

February 26	This Is Your Life	Andrew Hoyem
May 14	Rounce & Coffin Western Books	Lawton Kennedy
June 8	James McNeill Whistler	Lawton Kennedy
June 11	<i>A Matter of Taste</i>	Adrian Wilson
August 20	Hand Bookbindings	Black Stone Press
September 24	To Honor the Memory of Donovan J. McCune	Lawton Kennedy
September-		
October	Lewis Carroll Collection	Black Stone Press
October 15	<i>From Kapuvár to California, 1893</i>	Feathered Serpent Press
December 8	<i>Designs on the Land</i>	Grabhorn-Hoyem

1980

March 3	Rounce & Coffin Western Books	Arlen Philpott
March 31	<i>A Western Journey with Mr. Emerson</i>	Richard J. Hoffman
May 1	Oscar Lewis	Lawton Kennedy
May 15	*Sue Allen/Victorian Bookbinding	Adrian Wilson
June 1	Ward Ritchie on his 75th Birthday	Adrian Wilson
August 1	Grace Hoper Press	Grace Hoper Press

October 1	100th Anniversary of W. A. Dwiggins	Black Stone Press
October 30	*Dr. Hans Halbey/The Work of the Gutenberg Museum	Adrian Wilson
November 10 1981	<i>Dan De Quille of the Big Bonanza</i>	Arlen Philpott
January 2	Plain Wrapper Press	Wesley Tanner & Will Powers
February 9	*Chris Weimann/Marbled Paper: Its Origins & History	Postal Instant Press
February 13	*Kathryn Clark/Twinrocker: Ten Years of Handmade Paper: Art & Books	Wesley Tanner & Will Powers
March 2	Rounce & Coffin Western Books	Lawton Kennedy
March 30	The Typographic Adventures of Black Stone Press	Black Stone Press
May 4	Eucalyptus Press, Cowell Press	Eucalyptus Press
May 6	*Richard-Gabriel Rummonds/The Plain Wrapper Press: An Illustrated History	Postal Instant Press
June 26	Treasures from Our Library	Arlen Philpott
August 31	*Book Repair Demonstration	Postal Instant Press
September 21	<i>A Trumpet of Our Own and Paper</i> (Exhibition)	Black Stone Press
October 18	*David Vaisey & Michael Turner/The Bodleian Library	San Francisco Litho
December 7 1982	<i>The Grabhorn Press: A Biography</i>	Grace Hoper Press
February 10	*Deborah Evetts	San Francisco Litho
March 1	Rounce & Coffin Western Books	Lawton Kennedy
March 14	*John Feather/Robert Triphook	San Francisco Litho
March 15	<i>Paul Landacre</i>	Castle Press
March 29	Eric Gill Centenary/Printed Work of Albert Sperisen	Arlen Philpott
May 4	*Nicolas Barker/The Perils of Authorship in the 16th Century	San Francisco Litho
June 1	Valenti Angelo	James Harvey
August 30	François-Louis Schmied	James Harvey
September 13	<i>Vignettes of Early California</i>	Patrick Reagh
November 9	*Philip Smith/The Book: Art & Object	Black Stone Press
December 6 1983	Edward Vischer's <i>Drawings of the California Missions</i>	Arion Press
January 3	Exhibition of Bindings & Restorations	Arlen Philpott
March 1	Rounce & Coffin Western Books	Arlen Philpott
March 13	*Roderick Cave/The Private Press Revisited	Black Stone Press
March 28	Rudolph Koch	Andrew Hoyem
May 31	Paul Quentin Forster	Artichoke Press
June 1	*Poul Steen Larsen/Nineteenth Century Illustrated British Books	Black Stone Press
June 15	*Terry Belanger/Lunacy and Pictures in Books	Black Stone Press
September 19	<i>Redwood and Lumbering in California Forests</i>	Yolla Bolly Press
December 5	<i>Thomas Bewick & The Fables of Aesop</i>	Cloister Press

1984

January 9	Judith Clancy Johns	James Harvey
March 5	Rounce & Coffin Western Books	Arlen Philpott
April 2	*James Mosley/Treasures of the St. Bride Library	Wind River Press
April 2	Wind River Press	Wind River Press
April 23	*Nicholas Pickwood/Books in the Stately Homes of England	Black Stone Press
May 7	<i>Benjamin C. Truman</i>	Grace Hoper Press
July 2	Wolfgang Lederer	Harold Berliner
September 4	W. A. Dwiggin	James Harvey
September 17	<i>Baptism in Oil</i>	Castle Press
October 29	Hawaiian Imprints	Artichoke Press
November 5	*John Dreyfus/T. J. Cobden-Sanderson	James Harvey
November 12	*James Laughlin/New Directions and the Great Printers I Have Known	Arlen Philpott
November 15	*Walter Hamady/The Making of A Perishable Press Book	Poltroon Press
December 10	<i>Mexico on Stone</i>	Artichoke Press
1985		
January 2	Published Works of Book Club Members	Arlen Philpott
April 1	Rounce & Coffin Western Books	Arlen Philpott
May 1	50 Years of Book Club Keep-sakes	Arlen Philpott
May 21	*Sebastian Carter/The William Morris Cupid & Psyche Project	Peter Koch
September 9	Printers' Dozen	Yolla Bolly Press
September 16	<i>Romualdo Pacheco: A Californio in Two Eras</i>	Patrick Reagh
October 9	*Georges Colin/Cheap Bindings for True Book Lovers	Peter Koch
November 4	<i>The Allen Press Bibliography</i>	Arlen Philpott
1986		
January 6	Great Books in Great Editions	Wesley Tanner & Will Powers
March 31	Rounce & Coffin Western Books	Arlen Philpott
April 7	*Benjamin Vorst/Research & Rediscovery of Mediaeval Vellum	Peter Koch
April 23	*Anthony Crane/Walter Crane and Frederick Sandys	Bruce Washbush
April 28	To Remember Albert Bender	Bruce Washbush
June 2	<i>The Engraved Bookplates of Eric Gill</i>	Arlen Philpott
June 17	*Robert Rosenthal/The Crerar Case	Bruce Washbush
June 30	American Decorative Bindings, 1892-1915	Artichoke Press
July 10	*György Haiman/Nicholas Kis	Jack W. Stauffacher
September 3	Artists as Writers and Vice Versa	Bruce Washbush
October 6	<i>Frank Norris: Collected Letters</i>	Wesley Tanner & Will Powers
December 5	Gifts & Acquisitions	Bruce Washbush
December 15	<i>The Log of Apollo</i>	Andrew Hoyem

1987

March 27	*Michael Hunter/The Origins of Modern Bibliophily	Bruce Washbish
April 1	Rounce & Coffin Western Books	Bruce Washbish
April 6	*James Mosley/The Monotype Corporation	Bruce Washbish
April 16	*Bernard Rosenthal/The Gentle Invasion	Peter Koch
May 4	Treasures of Our Library	Artichoke Press
June 29	<i>Art Deco: The Books of François-Louis Schmied</i>	Bruce Washbish
July 6	75 Years of Book Club Publications	Arlen Philpott
August 24	W. A. Dwiggins	Bruce Washbish
October 16	75th Anniversary Celebration	Wesley Tanner & Will Powers
November 2	Printers Ink & Spices	Feathered Serpent Press
November 3	*Allesandro Zanella/The Ampersand Press and Fine Printing in Verona	Julie D. Holcomb
November 23	*John De Pol/Reminiscences of a Wood Engraver	Peter Koch
December 7	<i>Texas Argonauts</i>	Wind River Press
1988		
February 1	A Living Memorial	Poltroon Press
April 4	Rounce & Coffin Western Books	Bruce Washbish
April 4	*Benjamin & Deborah Alterman/ From Rags to Stitches	Julie D. Holcomb
May 2	Oscar Lewis	Andrew Hoyem
July 11	*John Dreyfus/The 4 Gospels	Wesley Tanner
September 6	Fine Printing Since William Morris, 1896-1930	Arlen Philpott
November 14	<i>Lawton Kennedy, Printer</i>	Artichoke Press
November 28	*Christopher Ridgeway/The Sociology of the English Country-House Library	Bruce Washbish
December 12	<i>Isadora Duncan and Gordon Craig</i>	W. Thomas Taylor
1989		
January 9	D'Ambrosio: Nineteen Years and Counting: Students of Richard Hoffman	Bruce Washbish
January 19	*Southern California Reception for D'Ambrosio	Bruce Washbish
February 27	*Petra Gill Tegetmeier/Informal talk on Eric Gill	Harold Berliner
April 3	Rounce & Coffin Western Books	Arlen Philpott
May 1	Outstanding Gifts	Hillside Press
July 3	Works of Author-Members	Okeanos Press
October 2	The Beat Generation	Jack W. Stauffacher
October 16	<i>A Book of Gaelic Airs</i>	Premier Printing
December 4	Current Titles In Print	Bruce Washbish
December 4	<i>Henry Chapman Ford</i>	Patrick Reagh
1990		
January 18	<i>Henry Chapman Ford</i> Reception at Mission San Fernando	Patrick Reagh
February 5	Remembering Donovan J. McCune	Okeanos Press
April 2	Rounce & Coffin Western Books	Arlen Philpott

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April 18	*Mary Clapinson/Keeping Western Books in the Bodleian Library	Wesley Tanner
April 30	In Memory of Leah Wollenberg: Her Hand Bookbindings	Wesley Tanner
July 12	James E. Beard, Printer	Bruce Washbish
September 10	Book Club Provenance Collection	Okeanos Press
October 15	*Diane Wakoski/A Poet's World of Slim Volumes	Peter Koch
October 22	*David Esslemont/Gregynog Press	Peter Koch
October 22	<i>The Rhemes New Testament</i>	W. Thomas Taylor
November 16	<i>A Typographical Masterpiece</i> (Exhibit, w/ Gill items)	Hillside Press
November 19	<i>A Typographical Masterpiece</i> (Reception)	Meriden-Stinehour Press
1991		
January 7	Works of Edmund E. Simpson	Feathered Serpent Press
February 25	Works of Richard H. Dillon	Feathered Serpent Press
February 25	*Michael Peich/Carroll Coleman & the Prairie Press	Poltroon Press
April 1	Rounce & Coffin Western Books	Lee Engdahl
May 6	Ephemera	Andrew Hoyem
May 20	*James Robertson/Ambrose Bierce...One of the Missing	Yolla Bolly Press
July 22	<i>Controversial James</i>	Yolla Bolly Press
July 24	<i>Controversial James</i> . Southern California Reception	Yolla Bolly Press
August 19	*Expatriate California Printers	Wesley Tanner
October 7	Maps of the Gold Rush	Paper Crane
October 22	*B. Holman, A. Hoyem, & Wm. Barlow/Prides & Joys	Peter Koch
November 25	*Adela Roatcap/Raymond and Isadora Duncan	Bruce Washbish
November 25	William Morris, The Unpublished Works	Bruce Washbish
December 16	<i>A Pictorial Tour of Hawaii</i>	Jack W. Stauffacher
1992		
January 13	The Press in Tuscany Alley	James Wehlage
February 24	Pochoir	James Wehlage
March 2	*The Future of the Paper Book	Poltroon Press
March 31	*Marianne Tidcomb/Binding The Kelmscott Chaucer	
	At The Doves Bindery	Lee Engdahl
April 6	Rounce & Coffin Western Books	Lee Engdahl
May 11	The Collector and the Collected: An Exhibit of Miniature Books	Juniper von Phitzer Press
June 8	*Jack Stauffacher & Michael Taylor/Odes: Horace	Jack W. Stauffacher
July 13	Gifts & Acquisitions	Bruce Washbish
August 31	Valenti Angelo	James Wehlage
October 19	Maps from the Collection of Glen McLaughlin	Arion Press
November 30	Books and Ephemera Printed by William Everson	Lee Engdahl
December 7	<i>On Printing</i>	Peter Koch
December 30	*David Pankow/The Work of Hermann Ihlenberg	Poltroon Press
1993		
January 11	Work of Students of George R. Kane, UC Santa Cruz	George Kane

February 22	Mineralogy & Gemology	Nut Quad Press
April 5	Rounce & Coffin Western Books	Lee Engdahl
May 3	So, What Is An Artist's Book Anyway?	James Wehlage
June 28	The Nuremberg Chronicle	James Wehlage
August 16	<i>The 200th Book</i>	One Heart Press
August 30	Lawrence Clark Powell	Peter Koch
September 22	*Sidney Berger/Kim Merker	Peter Koch
October 7	*Bernard C. Middleton	Peter Koch
October 18	The Maps of San Francisco Bay	Arion Press
November 29	Cookbooks from Members' Collections	Juniper von Phitzer Press
December 6	<i>An Essay on Robert E. Cowan's A Bibliography of California and the Pacific West and The Courtship Year: Letters of Charles and Kathleen Norris</i>	Feathered Serpent Press
1994		
January 10	Norman E. Tanis and the Santa Susana Press	Patrick Reagh
February 14	Our Meeting Again: Ward Ritchie & Gloria Stuart	James Wehlage
February 14	[First] Oscar Lewis Award	Anchor & Acorn
April 4	Rounce & Coffin Western Books	Poltroon Press
May 2	C. W. Beaumont	James Wehlage
June 27	Design Bookbindings	Peter Koch
July 11	<i>Porter Garnett</i>	Jack W. Stauffacher
August 29	Eric Gill, Typographer	Jack W. Stauffacher
September 12	*Katherine Plummer/Japanese Sea Drifters	Feathered Serpent
October 3	<i>The Vineyards and Wine Cellars of California</i>	Yolla Bolly Press
October 7	Southern California Reception for <i>The Vineyards and Wine Cellars of California</i>	Yolla Bolly Press
October 17	The Sacramento Book Collectors Club	The Stalwart Sloth and Eagle Presses
November 28	Atlases from Members' Collections	Arion Press
December 5	*Axel Borg/Viticulture & Enology Collection at U.C. Davis	Poltroon Press

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The Miniature Book Society's Grand Conclave XIII

JOHN F. CLASS

THE MINIATURE BOOK SOCIETY held its Grand Conclave this year at The Doubletree Hotel in Pasadena, California. As usual, it was held over the three-day Labor Day weekend, a precedent originated at Tipp City, Ohio, near Dayton, in 1983. Grand Conclave XIII was attended by 102 members from almost every state and from six foreign countries. The definition of a miniature book, to a majority of the members, is a book whose largest dimension is under three inches. There are some significant small books that exceed this limit, of course.

The formal opening of the Conclave by President Joseph Curran was at 7:00 p.m. Friday evening. The organizing committee, headed by co-hosts and Book Club of California members Doris and Jerry Selmer, was introduced. Msgr. Francis J. Weber's keynote address included a history of the Society, its future challenges, and hopes as it moves beyond its formative years.

Saturday started with a trip to Mariana Blau's A-1 Bookbinding in downtown Los Angeles. Several of Mariana's associates exhibited the complicated process of binding miniature books by binding "blank books," copies of which were titled on the spine, in gilt, *Grand Conclave XIII, 1995*, and given to attendees. A gourmet lunch was served at the Huntington Library in San Marino. Afterwards, we were welcomed by Alan Jutzi, Curator of Rare Books, who spoke briefly on the miniature books in the Huntington Library collection, touching on those acquired by the Library's founder and then on the Francis J. Weber Miniature Book Collection, which arrived at the Huntington in 1992. Lenore Schull, who has been working for the last two years with the extensive and significant Weber Collection, described her cataloging process (by hand, annotating a copy of Welch [Welch, Doris Varner, *A Bibliography of Miniature Books, 1470-1965*, with a Preface by Msgr. Francis J. Weber, Cobleskill, New York, 1989], without the aid of a computer) and the current status. About one-tenth of the Huntington's collection of miniature books was on exhibit and available for close examination—"hands on," not under glass. Conclave attendees took the time to view the Huntington Library's current exhibits and to visit the book store; some

made it to the art gallery, and I know one hardy soul who made it down to the cactus garden in spite of the hot day. If you visit the Huntington Library at another time, the only permanent display of miniature books is in an obscure place, in a case behind the receptionist, inside the office area north of the book store!

The auction of books donated by members was held Saturday night. This year there were 112 items, including a well-associated, -designed, and -executed miniature quilt entitled *Road to California*, donated by Jean Tolford, the wife of Book Club Member (and former Director) Hugh Tolford.

Sunday was the traditional book fair. This year there were forty-one exhibitors and dealers. The morning session was open to Conclave attendees only. After lunch, 178 guests and the general public were welcomed to the fair for a nominal fee.

At the annual banquet on Sunday evening, awards were made to members for service, general excellence, and overall contributions to the Society. Book awards were given to Gloria Stuart for *Remembering Casablanca*, Yehuda Miklaf for *Raz*, and Mel Kavin for *You Can Judge a Book by Its Cover*. The guest speaker was Dr. Gloria Ricci Lothrop, Whitsett Professor of History, California State University, Northridge. Her subject was "The Unshady Women of the Golden West," a glimpse of the wives, mothers, daughters, and sisters—900,000 of them—who came in the 1890s to settle and stay west of the Mississippi River.

The annual business meeting on Monday morning was preceded by Mel Kavin's presentation on the events that led to his award-winning book and details of its production. The new president, Doris Selmer, was installed and a formal invitation for the next Grand Conclave, to be held in San Francisco in 1996 at the Fairmont Hotel, was extended. Book Club members in the San Francisco Bay Area, mark your calendars and plan to attend the Grand Conclave XIV or at least the Sunday Book Fair, September 1, 1996. The host is the Splendid Press of Marin County.

Monday afternoon, seventy-eight Conclave attendees were motor-coached (as Msgr. Weber writes, "Southern California has no buses, only motor coaches") to the San Fernando Mission, where they toured the Archival Center and the Mission and concluded the Conclave with a buffet dinner.

John F. Class is a Director of The Book Club of California and a member of the Quarterly News-Letter Committee. He lives in Huntington Beach.

Unsolved: The Apollo's Literary Mysteries of 1849

DAVID C. WEBER

IN THE midafternoon of September 18, 1849, the packet ship *Apollo* anchored off San Francisco, having completed an eight-month journey from New York. A young man, son of the owner, went along around the Horn as the "supercargo" in charge of the commercial concerns of the voyage, as his father's representative, and as the captain's clerk to keep the official trip record. This journal of Joseph Perkins Beach was published by The Book Club in 1986, entitled *The Log of Apollo; Joseph Perkins Beach's Journal of the Voyage of the Ship Apollo from New York to San Francisco, 1849*, edited and annotated by James P. Delgado—and designed and printed by the Arion Press under the direction of Andrew Hoyem.

The Beach journal today rests in the National Maritime Museum, San Francisco, with a bound photocopy housed in the collections of the California Historical Society. The three small pocket-size diaries bound in light brown leather tell of personal tensions, a death, the stops for replenishing at Rio de Janeiro and Callao, and the awesome passage around Cape Horn. Young Beach has laced his journal with twenty-five poetry excerpts. As Delgado has written, "Joseph Perkins Beach was no different than other well-educated and well-read men of his age in his love for literary quotation, though I have not seen another diary or journal from the Gold Rush with as many as Beach offers."

For many of the poems, Beach attributed the name of the poet. With that help, the editor of The Club's publication, Mr. Delgado, now executive director of the Vancouver Maritime Museum, was skillfully able to identify the exact poem for fourteen of these sources, including two of the three which Beach noted as coming from "somewhere." Delgado's result: Thomas Moore (5), Barry Cornwall (2), Lord Byron (3, one of which was "altered"), Shakespeare (2), and William Wordsworth and Goethe (1 each). So far so good.

One six-line excerpt starting "There is a history in all men's lives" can now also be ascribed to Shakespeare. It comes from *King Henry IV*, Part II,

spoken by Warwick in Act III, Scene 1. Beach noted that the poetry came from "somewhere" and remembered the excerpt correctly, though his second line reads "Figuring the nature of the times discussed." Shakespeare had it "Figuring the nature of the times deceased."

However, there still are ten hidden as to their origin. Surprising is the elusive nature of these despite the fact that Beach gives guidance or strong hints for eight of the ten. One is ascribed by Beach to C.D. Steuart (or is it actually Carlos D. Stuart, a poet living 1820-1862?); one, as Beach writes, "altered" from the well-known Lydia Sigourney; one "altered" from Bishop's *Seasons* (James Bishop?); one "altered" from Bowles' *Life on the Nile* (William Lisle Bowles, 1762-1850?); one by a poet merely called Wheeler (could this be the young Alfred Wheeler?); one *From night to day, say*; and one by Ignaux (meaning anonymous or unknown?).

The last two offer special puzzles. The handwriting "From night to day, say," as the editor saw it, looks to this eye more like "Turn night to day, say"—or is "say" really the word "any"? And "Ignaux" in the handwriting of the journal is yet another puzzle. Is this the correct transcription, as Delgado believed? Is it an arcane form of "Ignotus," or "Ign.," meaning "unknown"? Or is the word actually "Squaux," as seems a better handwriting reading—thus, probably a title of a poem by that name, since it is underscored?

Let's hope that by 150 years after the voyage of this young man with the literary interests—by 1999—we can identify each of the 25 poems which gave such charming accompaniment to his daily record. Here is one example of his log, the record of June 11th while *Apollo* was cruising northward off the coast of Chile:

Commenced with light airs and pleasant weather. Thr'o the night the bright moon light night the same continued. Latter part brisk breezes—set all studding sails; and put! The cape pigeons still follow us but the Albatrosses have gone.

"The parting sigh of autumn had gone by.
And we had felt winter's blast, mid Polar seas;
but now a warmer air
Trimmed our beaten sails, and spring returned
Bringing us a little rest again."

IGNAUX

So there remain ten bits of poetry still to be identified in this tenth

year after the diaries were first published and 147 years after the educated young Beach remembered them while on his voyage. These ten poetical passages occur on pages 61-62, 65-66, 74-77, 80, and 83. Can our readers help solve these mysteries?

The Book Club offers as prize a copy of one of The Club's publications for each poetry excerpt identified as to source, your choice from among the following six valued rarities: *Trumpet of Our Own; Yellow Bird's Essays on the North American Indian: Selections from the writings of the noted Cherokee author, John Rollin Ridge* (printed by Peter Koch of Black Stone Press); *Frank Morrison Pixley of the Argonaut*, by John L. Levinsohn (printed by the Feathered Serpent Press); *By Horse, Stage & Packet: The Far West Letters of Joseph Pratt Allyn* (designed by Jack Stauffacher and printed by Patrick Reagh); *Frank Norris Collected Letters*, compiled and annotated by Jesse S. Crisler (printed by Will Henry Powers and Wesley B. Tanner); *A Book of Gaelic Airs for Una's Melodeon*, collected by Una Jeffers (designed by Ward Ritchie); or the puzzler itself—*The Log of APOLLO*. And the successful literary sleuths and the poetical sources will be duly recorded in a future issue of QN-L.

David C. Weber is a librarian and a member of The Club's Board and of the QN-L Committee.

Duncan Olmsted, *The QN-L Index,* and *A 90th Birthday*

AS YOU PROBABLY NOTICED, this issue of QN-L begins Volume LXI, which means that you will soon have an *Index* to Volume LX in hand, thanks to the efforts of long-time member Duncan H. Olmsted. Duncan, who celebrated his 90th birthday last September, prepared the index for Volumes 31-40 and 41-50 and then combined the previous indexes into a single one for Volumes 1-50. Initially, he used the ubiquitous index cards, but when The Club acquired a computer, he switched to that medium. Joining The Book Club in 1935, he has been very active ever since, including serving as President and in other capacities. Duncan retired as Editor of the *Petaluma Argus Courier* in 1965, which gave him more time to devote to full-leather bookbinding, an activity he took up in 1946. He was made an Honorary Member of The Book Club of California in February, 1994.

JOHN BORDEN

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Journal Review: Jay's Journal of Anomalies

FROM Southern California comes an intriguing and ingenious new quarterly periodical, *Jay's Journal of Anomalies*, written by the renowned sleight-of-hand artist and scholar of the unusual, Ricky Jay. It is published by W. & V. Dailey, handsomely printed by Patrick Reagh, and lavishly illustrated with images from Mr. Jay's personal collection. *Jay's Journal* was originally billed as a "publication devoted to the investigation of conjurors, cheats, hustlers, hoaxters (*sic*), pranksters, jokesters, impostors, pretenders, side-show showmen," *et al.*, which promised to be "scholarly and entertaining, amusing and elucidating, visually arresting, imaginatively produced," etc., and, after five issues, has proven itself worthy of every claim.

Each issue consists of a lengthy article, with footnotes, dedicated to a single subject, e.g.: nineteenth-century learned show-dogs, centering on the famous Munito (the "Isaac Newton of his race"), a well-manicured poodle who could, by picking the correct card laid out among others on the floor, add, subtract, answer inquiries about geography or botany, identify colors, and play dominoes. Another issue is dedicated to Edward Bright, the fattest known man in eighteenth-century England, so large, in fact, that upon his death part of his house had to be disassembled in order to bury him. The Bonassus is the subject of the third issue, an animal which was shown and billed in Victorian England as a "newly discovered animal," but was nothing more than an American bison with which English showmen were conning the paying public. And the most recent issue contains a fascinating history of the flea circus, "the smallest show on earth." Future issues will be on rogues' galleries, pickpockets, and spirit photography.

Mr. Jay is a recognized authority on such curious and arcane matters, and he brings them to life in his *Journal* with well-written and researched articles that combine scholarship and humor without a trace of pedantry. *Jay's Journal of Anomalies* is indeed a rare and unusual publication, and one that should interest any antiquarian. It is also attractively produced, in a style similar to The Book Club's own keepsakes. The annual subscription price of \$90.00, which at first seems a bit daunting, is, to anyone interested in the subject matter, quite a bargain. Inquiries about subscriptions should be directed to: W. & V. Dailey, 8216 Melrose Avenue, Los Angeles, California 90046.

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The Mapping of California

CLUB MEMBER Glen McLoughlin has published *The Mapping of California as an Island: An Illustrated Checklist*. A review will appear in the next issue. contact Glen at:

The California Map Society, P. O. Box 3590, Saratoga, CA 95070-1590.

Gifts & Acquisitions

WE ARE INDEBTED to our eagle-eyed member George Fox for spotting a long-lost Book Club gift—and he immediately returned it to us. This “prodigal” is a John Henry Nash item that was printed for Ernest Dawson and inscribed by him “To the Book Club of California with high appreciation of the achievements of the Club, Ernest Dawson, April, 1926.” It is one of 500 copies.

This folio-sized, soft-covered essay of twelve pages is titled *Migratory Books, Their Haunts and Habits* and was written by W. Irving Way. The author was the Way of the famed but short-lived American publishers Way & Williams. Mr. Way died in Los Angeles in 1931. According to Mr. Dawson, much of the essay was used as an introduction to Dawson’s catalog No. 35.

We are, of course, delighted to welcome this lost booklet, and we are naturally most grateful that George Fox found it.

From a Club member in mid-America we received a plea for assistance in tracing Chinese forebears known to have been in San Francisco. (This isn’t our first unusual question, simply the most recent and one we could quickly service.) We telephoned the source for any current or historical information on Chinese questions, our resource for any and all Celestial matters: Thomas Chinn. Thomas has always helped us—to mention only two quick ones, essays for the Keepsakes *Cathay in El Dorado* and *Chinese Book Arts and California*. We phoned him, his

response was immediate—and he brought to us a copy of his *Bridging the Pacific*, published in 1989 by the Chinese Historical Society of America, of which he was not only founder but also president. This is a very handsome book of 300-plus pages, fully illustrated and wonderfully annotated and indexed. We are delighted to have this excellent contribution to the story of the Chinese in San Francisco—the largest Chinatown in America—and it is an important reference work. Our sincere thanks to Thomas Chinn.

In the past three months we have noted more laudatory reviews of our *Porter Garnett: Philosophical Writings on the Ideal Book*, compiled and printed by Jack W. Stauffacher at his Greenwood Press, 1994. In *Bulletin* 39 of the Printing Historical Society, Summer 1995, Robin Kinross has written two and one-half pages of appreciation. Another, just as positive, appeared in *Letter Arts Review*, Volume 12, No. One (1995); this was a three-column, full-page review by William Bostick, who was an original member of Porter Garnett's 1931 class at the Laboratory Press in Pittsburgh. (See the two letters from former students of Porter's to Jack reprinted in the Spring 1995 issue of our *Quarterly News-Letter*, Volume LX, No. 2.)

And while on the subject of Stauffacher, we owe him our thanks for three items that will fit nicely in our collection. The first is the catalog for the Premio Internazionale Felice Feliciano, 1993-94, noting the acceptance of *Porter Garnett* as one of the selections in that international contest—and this was Jack's *second* invitation to participate in two years!

Second, a gorgeous copy of *The Fine Arts Museums of San Francisco*, 1995, a large, prettily printed volume illustrated in full color and black and white, including photographs. This prime index of all California artists will be an excellent addition to our reference collection.

And last, another "thanks" to Jack for a copy of *Facing Eden: 100 Years of Landscape Art in the Bay Area*, written by Dr. Steven A. Nash. This unusual and equally nice addition to our reference works was designed by Jack Stauffacher for the Fire Arts Museums of San Francisco.

With the current magna buy-outs of large, established firms, we now have "ours." Mastercraft Press in San Francisco—the prime color lithographer here, who did our *Allen Press Bibliography*, 1985, and *The 200th Book*, 1993—will now join with West Coast Lithographers, Inc., in Mountain

View. With their 26-inch and 40-inch six-color presses, the combined companies should easily dominate fine lithographic reproduction in our area for some time. Our congratulations to both.

From publisher and printer Oak Knoll Books, we have received another—and final?—book on or by Percy Muir. This one is written by his wife, Barbara Kaye (author of over fifteen books). It is titled *Second Impression* and is a fat 350-page book which is well written (as expected) and a very good read. Percy Muir in his time was a popular lecturer and a published writer on books and collecting. He is possibly best remembered for his *Letters to Everyman*. A copy of *Book Collecting*, 1949, from this series, has been given in his memory to The Club by your Librarian. Muir's best book was *Minding My Own Business*, 1956.

To The Club, he is best remembered for his help and advice in our original attempt to collect early 18th and 19th century books on fine printing and on publishing, both examples of our *raison d'être* and the basis of our operation.

Among the many books he created with his cousin Laurie Deval, who operated his shop in Takeley, the finest is a unique made-up copy with reproductions on various handmade papers, apparently to ascertain the best surface for a lithographic reproduction. This unusual item was assembled either by an apprentice or a workman in the shop of Alois Senefelder, the inventor of lithography (Munich, 1779-99). One of the leaves has a proof in color and another a watermark of 1805. Laurie furnished us with a fine copy of Senefelder's English translation, his "complete Course of Lithography," published by Ackermann, London, 1819.

We believe that *Second Impression* is a "must" for any collector—and any dealer as well.

There will be many a red-faced printing-type authority when they read Walter Tracy's* "Letters of Credit: A Correction" in *Bulletin* 39 of the Printing Historical Society. In the *TypeLab Chronicle* as issued to all who attended the ATypI congress in San Francisco, September, 1994, Mike Parker, formerly Director of Typographical Development for Mergenthaler Linotype, New York, pointed out that when Lanston went broke, in 1969, all matrix material went to ATF (American Type Founders) and subsequently to many more type plants, including our own Mackenzie and Harris. (Note: Lanston Monotype, an American firm, developed its own series of typefaces and was not related to the British Monotype Corporation.) Parker discovered that Lanston's Series 54

was used by the designers under the direction of Stanley Morison to be today's Times New Roman!

This all came about through Morison's selling the idea of the need for a new typeface to the proprietors of *The Times* in 1930. They approved, and Morison gave Victor Lardent, head of design at *The Times*, the job of working on a modified Plantin typeface. By 1931, on the scheduled deadline, the finished revision of Plantin was rushed into type and all agreed that it was a failure. But all was not lost; the original italic cut for Lanston's 54 was not good, and an original italic was designed and cast and is still used.

The fact remains that the august Times Roman in present use is an American typeface; nonetheless, I think that the greatest embarrassment will come to all the many books on printing types since 1931 which will have to be revised in subsequent editions.

*Sadly, after the submission of Tracy's article, he died, suddenly, in April, 1995.

Will H. Bradley: His Work. A Bibliographical Guide, compiled by Anthony Bambace. Oak Knoll Press, New Castle, Delaware. Thomas G. Boss Fine Books, Boston, Massachusetts, 1995.

I don't doubt that this effort of 216 pages will serve its professed purpose—to be a guide for the collector and the trade. Beyond that, there is an excellent introduction by the author and a good outline of the life and work of probably the greatest book-artist, illustrator, and type designer in America from 1896 until his death in California in 1962 at the age of ninety-four.

Perhaps it is not necessary to show or reproduce something of the incredible life-long work of this amazing man. It is a pity not to have more illustrations, other than drab book covers or worse, some of these photo illustrations of book covers and sometimes supported with a title page—but occasionally the title page is reproduced larger than the cover, as on page 66. On the same page, the illustration of one of Bradley's finest books, *A Dissertation upon Roast Pig*, the cover is shown twice the size of the double-spread frontispiece and title page. This page is not the only disproportionate juxtaposition of title and cover. And there are too many disturbing things about this book. One is Section C, "Possible Bradley Book Work." I would rather list these as "Bradley's Influence on Printers and Publishers." It is sad that at least one page in each section could present a typical illustration full page.

The only instance of this is on page 120, where one from *Bradley His Book* is reproduced two and a half inches high on a full seven and a half-inch page. Why?

Mea Culpa...

I made a serious error on page 28 in the last *QN-L*. For the wonderful gift from Betty Potter of her Grabhorn-Random House edition of *Two Years Before the Mast*, I was careless in checking my facts. Roby Wentz did indeed note Trina Grover's amazing accomplishment, but he did not mention the fine one-thousand edition binding by the Grabhorns' William Wheeler.

We have just acquired an uncommon book, a play by Archibald MacLeish entitled *Nobodaddy*, with a most attractive title page in three colors by W. A. Dwiggins. The book was handsomely printed in 1926 by Elmer Adler at his Pynson Printers in an edition of 750 copies on Tovil handmade paper.

In Will Ransom's *Private Presses and Their Books*, this book is listed as No. 17, but in the first go-around for a WAD bibliography, Ransom's *Selective Checklist* compiled by Miss Ruth Nobel (a work then in progress), she noted this as WAD No. 24.

This is a book we wanted, and it fits well in our substantial collection of books by Dwiggins, which includes many inscribed to The Club by him. We also have a fine collection of WAD ephemera, including color illustrations.

ALBERT SPERISEN

The Club has recently acquired *Stanley Morison's Letter Forms*, published by The Typophiles in 1968. It is an excellent study of letter forms and their history and a wonderful addition to our collection on the history of lettering.

Joseph D'Ambrosio not long ago made The Club the gift of a joint effort by the Sacramento Book Collectors Club and the California State Library Foundation: *A Leaf from the Biblia Latina with commentary of Nicolai de Lyra, printed in Venice in 1489 by Bonetus Locatellus*. The pamphlet consists of short discussions of the printer, publisher, commentator, and rubricator of the work from which the leaf is taken, as well as the very handsome leaf itself. This is a very nice addition to our collection of leaves, and we thank Joe very much for his kind gift.

The Book Club has just received its latest purchase, Fred Schreiber's *Simon de Colines...1520-1546*, an annotated catalog of 230 examples from his press published by Friends of Brigham Young University, 1995.

This book is a splendid example of what the new photopolymer plate process can achieve in such capable hands as those of designer W. Thomas Taylor and Wind River Press, printers. This excellent book is a specialized bibliography done in impeccable taste. It provides important information on a very remarkable printer by an expert on the period. We have made this acquisition thanks to the diligent eyes of the Library Committee's chairman, Albert Sperisen.

BARBARA LAND

Serendipity

Five years, check it out. It was a little over five years ago that a very ill Steven Corey, then "Editor-in-Chief" of *QN-L*, asked me to succeed him. We talked while I thought about it, Steve remarking again and again how easy it is, and I sensing the editing of a world-class publication for a book-world audience to be an enormous job of work. We talked on, and I remarked that my volunteer tasks seemed to involve inheriting the mantle of distinguished predecessors, and how could I stand up to comparison? I remarked that I had taken Robert Gordon Sproul's seat as the University of California representative to the Board of Directors of the East Bay Regional Park District, Oakland, an elected position I held for seventeen years—all very good years indeed. I recalled that earlier I had inherited Ansel Adams's seat on the Publications Committee of the Sierra Club for eight wonderful years of growth and accomplishment. But could I meet the standards, if even adequately, set by Oscar Lewis or David Magee or Steven Corey or, most importantly, the readers of *QN-L*?

Hubris prevailed. Bless hubris when it lacks retribution, as it has during my tenure. These have been five wonderful years, and I write here my last column as editor of *QN-L*, that is to say, I am hanging it up as your *QN-L* editor, effective this issue. No particular reason except that I like to pace my life in tidy chunks of time; "five" is an exquisitely tidy number, surpassed only by "ten," which doesn't add up in my case, nor does any number in between. So I thank the readers and the Board of The Book Club for all your support these past five years. The best years

are ahead, of course, but at the end of this column I shall attempt to provide a short-list of *QN-L*'s half-decade highlights, 1990-1995.

Meanwhile, you read it here first: David Allan Comstock's trilogy of *The Nevada County Chronicles* is now complete—a project twenty years in the research and writing, and comprising a treasure of Gold Rush to Transcontinental Railroad history. No Western library should lack these volumes. They are: *Gold Diggers & Camp Followers* (1845-1851), first published in 1982; *Brides of the Gold Rush* (1851-1859), first published in 1987; and now *Greenbacks and Copperheads* (1859-1869), published this month, December 1995. Each first cloth-edition run is limited to two thousand copies and each exceeds four hundred pages in length, including extensive maps and illustrations (drawn by Comstock, a noted artist as well as the author), bibliographies, and indices. If there is a better account of the daily life (and their interaction, through letters, with their families in, say, western Iowa or New York) of the early California immigrant, I am unaware of it. Comstock writes, "Some were gold diggers and others were camp followers (the printers, lawyers, doctors, merchants, gamblers, bankers, innkeepers, office-seekers, and loafers who came to share the wealth) but most were both, experimenting first with one occupation before going to another." Best of all, each volume is available (only the third as a "first") for less than twenty dollars each. Send inquiries to Comstock Bonanza Press, 18919 William Quirk Memorial Drive, Grass Valley, California 95945, and mention that Harlan referred you.

Deferred David Klappholz errata: To make way for a last-minute ad in the previous *QN-L*, we omitted David Klappholz's brief errata to Part One of "The Caliph and California," his superb article on A. E. Newton. We provide it herewith and hope it results in a chuckle or two:

Line 1, paragraph 2, page 6 reads: "Newton's writings have been credited by scholars in eighteenth-century studies with creating more interest in Johnson and Boswell than those of any other member of their credentialed coterie." The word "other" should be omitted for obvious reasons.

Line 3, paragraph 3, page 9 reads: "Lieutenant Van Antwerp became a California resident as a direct result of the fact that his last military assignment was as San Francisco bureau chief of Navy Intelligence." To avoid straining protocol by appointing a lowly Lieutenant to such an important post, we hereby reinstate Lieutenant Commander Van Antwerp to his rightful rank.

As the number of collectors of Book Club of California publications increases, so do the prices. The recent Pacific Book Auction Galleries auction of *Fine Press Books/Books About Books, Sale 79* from the library of Irving W. Robbins, Jr., included a complete run (sold separately) of Book Club book publications (#1-203), Keepsakes, 1923-1992, sold as a lot, and *QN-Ls*, May 1933-1991, sold as a lot. The buyer's premium of 15% inclusive, the rounded-off prices are \$28,000, \$900, and \$700 respectively. Four titles sold for close to \$1,000; H. M.T. Powell's *The Santa Fe Trail to California 1849-1852* (#41, 1931); *An Original Leaf from the Polychronicon printed by William Caxton at Westminster in the Year 1482: The Life and Works of William Caxton...*(#54, 1938); John Leighly's *California as an Island* (#141, 1972); and Robert Harlan's *The Two Hundredth Book* (#200, 1993 [!]). Yes, there were bargains and there were bargains, but consider this: *The Two Hundredth Book* was issued by The Club at \$150 just two years ago! If you haven't set up your standing order for Book Club books, pity. Do it now. I should mention that this particular catalog, *Fine Press Books/Books About Books, Sale 79* should be in every Book Club member's library. I know not whether extra copies of this 640-item catalog remain, but if you don't possess a copy, try writing to George Fox, Pacific Book Auction Galleries, 139 Townsend Street, San Francisco 94107. Phone 415/896-2665. Good luck.

Now may I share with *QN-L* readers my gratitude and Harlan's Own Personal Short-List of special *QN-L* contributors and supporters over the past five years: To Tony Bliss for his appreciation/obituary/article on James D. Hart, Winter 1990, my first issue as editor; to Ward Ritchie for his reminiscence of Joe Blumenthal, Spring 1991, a particularly insightful tribute; to John Dreyfus for "Working With The Book Club of California," Autumn 1991; to Axel Borg for his wine-library article, Winter 1991; to August Frugé for his account of the University of California Press in the 1940s, Summer 1992; to Alastair Johnston, who opened The Book Club's box to artists' books, Fall 1992; to Al Baxter for a social perspective on Grabhorn ephemera, Spring/Summer 1993; to Adela Spindler Roatcap, my most prolific contributor and idea-person, for article after article; to Jim Robertson of Yolla Bolly Press for his superb research on Ambrose Bierce, Winter 1992 and Spring 1993; to Bernard Middleton for continuing *QN-L*'s international coverage, Summer 1993; to David C. Weber for article after article and for editorial and editing critiques I shall always find valuable; to Bo Wreden for handling the impossible in fine style, Summer 1995; to David Klappholz

for his account of A.E. Newton's unforgettable 1931 California visit, Summer and Fall 1995; to Richard Dillon and Ann Whipple for more than they might ever imagine; to Wesley Tanner, Bruce Washbish, Peter Koch, Susan Acker (who handled *QN-L*'s conversion to computer composition and photopolymer-plate letterpress printing—a major technological printing advance), James Wehlage, Mary McDermott, Richard Seibert—great Book Club printer-members all. And to all the other contributors whom space prevents mentioning here, thank you and thank you again. And thank you, Book Club of California, for a grand half-decade as editor of your quarterly.

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Volume 1, Number 2

NEWSLETTER

Winter 1995–1996

WORDS FROM CHAIRMAN PRO-TEM LAWRENCE N. SIEGLER

SINCE our first newsletter in late January 1995, several encouraging events have occurred:

On February 23, we met in San Francisco during the West Coast Antiquarian Book Fair weekend. There was a cocktail party hosted by the Book Club of California and the Roxburghe Club. Over fifty people attended. Sandor Burstein, Jerry Cole and Paul Birkel made remarks welcoming book club members from various parts of the country. This gathering gave us the opportunity to meet other bibliophiles from the west coast and enjoy a fine city and book fair.

Another gathering, on April 20, was hosted by the Grolier Club in New York City. This gathering occurred at the outset of the New York Antiquarian Book Fair. Grolier President, William Warren, and Martin Antonetti welcomed members of the FABS clubs. They asserted Grolier's support of our organization. Some of us also attended Bruce McKittrick's Fellowship of the Book seminars. As in San Francisco we met collectors, dealers, and many members of the Grolier Club at this warm gathering.

The best environment for meeting one another seems to be at the various book fairs in different parts of the country. A modest reception, and time to talk to each other is all that is needed. We hope to continue this format wherever possible. Contacts made through FABS events should prove to be valuable to each club.

All this makes for an encouraging beginning. Much correspondence, many phone calls and conversation indicate we should go forward to make FABS a vehicle to stimulate our own clubs' activities and make this a more gratifying experience for our members.

So far there are eight clubs located around the country affiliated with FABS. As a new organization, FABS still must get its message to as many members of the various bibliophilic clubs as possible. We hope that each member of the FABS clubs will receive and read this newsletter.

The message of FABS is still simply to share information and create an environment to meet each other. The sharing of information is primarily through the newsletter. We hope to make the newsletter interesting and useful.

If anyone has additional ideas, comments, and espe-

cially a desire to further this work of FABS, do not hesitate to call. So far the work has been done by a relatively small number of representatives from the various clubs. To build a strong and permanent organization any and all help is vital.

LAWRENCE N. SIEGLER

THE founding member clubs of FABS are in the order of their "seniority"—

- The Grolier Club of New York City (1884)
- The Club of Odd Volumes, Boston (1886)
- The Rowfant Club, Cleveland (1892)
- The Philobiblon Club, Philadelphia (1893)
- The Caxton Club, Chicago (1895)
- The Book Club of California (1912)
- The Roxburghe Club, San Francisco (1927)
- The Baxter Society, Portland, Maine (1984)

If you are a member of another bibliophilic club and would like more information on possible membership of your group in FABS, contact our membership director, Bruce McKittrick, 43 Sabine Avenue, Narberth, PA 19072, phone (610) 660-0132, Fax (610) 660-0133. FABS is designed as a loose affiliation of independent clubs, with each member club free to maintain its quaint traditions and peculiar ceremonies.

NEWS FROM THE CLUBS

If you are interested in attending any of the events listed here, and are not a member of the host club, contact them for details and assistance in making arrangements. Some of the clubs have special rules for guest sponsorship, etc.

THE GROLIER CLUB

November 29–January 12—Small Exhibition: *Stephen Crane: An Exhibition on the Centennial of The Red Badge of Courage*. Curated by Stanley Wertheim.

December 6–February 17—Public Exhibition: *Poets in a War: British Writers on the Battlefronts and the Home Front of the Second World War*. Curated by Kenneth A. Lohf.

December 13—George Newlin: *Was Mr. Pickwick an Irishman?* Member George Newlin will speak after dinner on one of his many special interests. (See "A Dickensian Task" in the Talk of the Town of the September 25th, 1995 issue of *The New Yorker*.) Dinner 6:00 p.m.

January 9—Ward Smith: *T.S. Eliot's Four Quartets—a group reading*. Cocktails and dinner.

January 24–March 29—Small Exhibition: *Serial Publications: Essential Parts of the 19th-Century Imagination*. From the collection of Robert H. Jackson. Opening 5:30 p.m.

January 25—112th Annual Meeting: Meeting 6:00 p.m., reception 7:00, dinner 8:00. Black tie.

January 27—Bibliography Week Farewell Tea. 4:30 p.m.

February 20—Mildred Abraham: *Joseph Pennell in Italy*. Cocktails and dinner.

March 19—Wendell Garrett: *American Colonial Architecture & Antiques*. Cocktails and Dinner.

April 10—Andrew Nadell and William Helfand: *Re: A Social History of Medicine*. Curator's Chat, cocktails and Dinner. Sponsored by the Committee on Prints, Drawings and Photographs.

April 22—Loren Rothschild: *W. Somerset Maugham*. Cocktails and dinner.

April 30—Joyce Carol Oates: Cocktails and dinner with the author.

May 20—William Barlow: *John Baskerville*. Cocktails and dinner.



Publications update: The Publications Committee, which is headed by James O'Halloran, has much to report. You will see the fruits of their labors in a series of new books bearing our imprint:

- The eagerly-awaited *One Hundred Books Famous in Medicine* by Haskell F. Norman will soon be available. Note that the members' price is \$200.00 per copy (not \$250.00, which is the non-members' price); copies will be mailed directly from The Stinehour Press to those who ordered in advance. After *The Etched Work of Whistler* (six volumes, 1910–1922), this is the most monumental of all Grolier Club publications, weighty with erudition, eminently useful, and sumptuously produced.

- Kenneth A. Lohf's *Poets in a War*, the catalogue of his December exhibition, has just arrived from Italy, where it was printed at Martino Mardersteig's Stamperia Valdona. This 200-page, beautifully illustrated, cloth-bound study of the British poets of the Second World War is now available to members at \$45.00.

- *Collecting and Recollecting James Boswell* by William Zacks and Mary Eccles, the catalogue of the bicentennial exhibition, derived from the collections of Yale University and Four Oaks Farm, will be sent to all members gratis.

- Another catalogue, *Stephen Crane: An Exhibition on the Centennial of The Red Badge of Courage* by Stanley Wertheim, documents the small exhibition that opened on November 29. This catalogue, which was designed by Jerry Kelly, will also be sent to all members gratis.

- Two publications will celebrate another bicentennial: *John Keats Bicentennial Exhibition*, the catalogue by James Weil and Jerome Buff, with a foreword by Jack Stillinger, and *Letters from a Walking Tour*, a limited, letterpress edition of Keatsian letters, the first in a new series by Kenneth Auchincloss's Fine Printing Committee. More details on both of these to follow.

And to help you keep all of that straight the Publications Committee is about to distribute an updated and *complete catalogue of Grolier Club publications for sale*, including all of our backstock of books, exhibition handlists, Gazettes and Yearbooks, and posters and prints. It is amazing that our backlist contains some 19th-century items; certainly we are the only publisher to keep items in print for 100 years!

MARTIN ANTONETTI

THE ROWFANT CLUB

OVER the past few months we have heard speakers discuss topics ranging from *Alice in Wonderland* to World War II. For example, in October of 1995, we listened to George Allen deliver a fascinating account of his experiences in the Berchtesgaden area and as a paratrooper in France. He was the first to learn of the nature of Hitler's death and discovered an archival trove of minutes of the Nazi's last year of meetings.

We heard from John Lindseth on October 18, a world famous collector of memorabilia on Lewis Carroll (Dodson), author of the *Alice in Wonderland* books as well as a more than mediocre professor of logic at Oxford.

We listened, on October 25, to Dr. Peter Carson, a cardiologist from England discuss his new book on President Roosevelt's illness and its effect on World War II. He too was a paratrooper, but for the British.

Frank Piehl, of the Caxton Club in Chicago, delivered a

marvelous talk on November 8 on the Life and Publications of Eugene Field. He also displayed his very interesting collection of Field memorabilia.

On November 15, we were visited by the Royal Librarian from Windsor Castle in London. Oliver Everett gave us a fascinating tour in slides of the library, which is not open to the public. This was one of our largest turnouts and we required another hall for the event.

For the rest of the year and on into 1996, we will hear from speakers on topics ranging from Dickens' *Tale of Two Cities* to the history of The Great Lakes and the history of accounting. We will also attend a discussion of Deaf Theater by the artistic director of the local, but very famous, deaf theater, the Cleveland Sign Stage Theater. They will perform for us as well.

We will hear talks on ancient music, wine and early film as well before the season is out in late May of 1996. Other talks will focus on Ezra Pound, Gothic Architecture, and the future of reading. Please call for our schedule.

GEORGE WEIMER IV

THE PHILOBIBLON CLUB

1995

October 10—Janice Fisher

November 14—Cynthia Buffington

December 12—Dr. Fred Schreiber

1996

February 13—*Still open*

March 12—Bruce McKittrick

April 9—Amanda Hall

May 7—Jocelyn Konigsmark

We have once again skipped a January meeting and extended the year through May.

Unfortunately, Philobiblon has not maintained a library since the 1920s. Our archives are preserved at the Historical Society of Pennsylvania, but it was discovered during our Centennial Year investigations that we no longer kept our own set of publications. Since our Centennial Dinner we have been reassembling a library of the Club's publications and publications related to, presented to, or mentioning the Club. Since we still have stock of some of our publications (collectors note that statement), we have segregated a majority of the publication list, but a number are still wanting.

It was with pleasure therefore that the Club accepted this summer, the kind gift of member Bruce McKittrick, a copy of the first publication of the Philobiblon Club in 1897:

The Excellent Privilege of Liberty and Property. Being a Reprint and Fac-simile of the First American Edition of Magna Charta printed in 1687 under the direction of William Penn by William Bradford.

4to, one of 150 copies, yapp vellum binding. Wilberforce Eames' copy. With a laid-in letter of Dodd, Mead & Company of 2 February 1898 concerning the selling of a number of copies of this title.

GEORGE ALLEN

THE CAXTON CLUB

Centennial Celebration

On January 26 1995, the Club held a gala black-tie banquet to mark the 100th anniversary of the founding of the Club. Neil Harris of the University of Chicago spoke on "High Culture and High Ambitions: Chicago in the 1890s." Copies of the Club's sixty-first publication, *The Caxton Club 1895-1995 Celebrating A Century of the Book in Chicago*, were distributed to subscribers at the gala. This book by the Club historian gave not only a history of the club but also a bibliography of the club's publications and brief biographies of one hundred Caxtonians.

The next four dinner meetings, held at historic locations around the city, focused on topics of key interest to members in looking forward to the second century. In February, Greer Allen spoke on "R.R. Donnelley & Sons Company in the World of Books" at the Congress Hotel. In March, Richard Wendorf spoke on "Rare Books and Manuscript Libraries in the Twenty-First Century" at The Fortnightly. In April, Beverly Lynch spoke on "The Past, the Present, and the Future of the Book in Chicago" at the Cliff Dwellers Club. And in May, Paul Banks spoke on "The Development and Growth of Book Conservation in Chicago, 1895-1995" at the Mid-Day Club.

Beginning in the fall of 1994, and continuing to the summer of 1995, twenty-two exhibitions were held by fifteen libraries of public and private institutions in the Metropolitan Chicago Area. They presented to the public a wide variety of book-related topics such as: an exhibition of the Caxton Club publications and another of personal treasures from the collections of Caxtonians, both at the Newberry Library; "The P. F. Volland Company and Juvenile Publishing in Chicago" at the Chicago Public Library; and "Eugene Field and His Books" followed by "Planes, Trains and Automobiles: The Transportation Revolution in Illustrated Children's Books" at the University of Chicago.

The success of these events has stimulated serious in-

terest in the book throughout the Chicago area, and it has revitalized interest and membership in the Caxton Club as it embarks on its second century.

FRANK PIEHL

THE BOOK CLUB OF CALIFORNIA

This past year, The Book Club of California mounted seven exhibitions and sponsored nine public programs. Members received two keepsakes. In February, the Oscar Lewis Award honored Michael Harrison for his contribution to Western history and Stella Patri and Albert Sperisen for their contributions to the book arts. In March, the Club presented two grants for works in progress in Western history and the book arts. At October's annual meeting, new directors and officers were elected: Joanne Sonnichsen became President, and Peter Hanff, Vice President, while Secretary John Crichton and Treasurer John Borden were re-elected.

For the future, the 1996 Oscar Lewis Award will be announced later in November, and information and applications for Book Club grants for 1996 are now available. Our next exhibition, "Ballooning," will remain in the Club's rooms through January, 1996. Planned exhibitions include one on paper, January 8 through February 12; the work of Will Bradley, February 19 through March 25; and the Rounce & Coffin Club's Western Books exhibition during April. We plan several public programs, some to coordinate with exhibitions, but dates and details have yet to be settled. The Club will soon send a third keepsake to members and will present the Winter book, *A Widely Cast Net*, an anthology of Oscar Lewis's work chosen by himself and produced by the Feathered Serpent Press. Our Spring book, printed by W. Thomas Taylor, will be an important bibliography of Gold Rush literature by Gary Kurutz, Special Collections Librarian of the California State Library.

ANN WHIPPLE

THE ROXBURGHE CLUB

THERE are new officers at The Roxburghe Club: Harlan Kessel, former marketing director at the University of California Press and editor of *The Quarterly News-Letter* for The Book Club of California is the Master of The Press; Jack Maclean, exhibits director for The Book Club of California and a noted collector of Valenti Angelo, is Printers' Devil. Both are busy at work planning for the bi-annual meeting of the Zamorano and Roxburghe Club

scheduled for October 26-27, 1996, and hosted by the Roxburghers. About 125 members in all are expected to attend. One of the tour highlights will be the newly built San Francisco Public Library and its special collections.

A major publication is also in the pipeline. It will be a bound, letterpress volume titled *Roxburghe Club Announcements and Keepsakes, 1967 through 1994*. One hundred fifty copies are planned, with a dozen illustrations and in folio format similar to the earlier Roxburghe volume on the first forty years of keepsakes and announcements.

The Roxburghe fall season opened with a dazzling book "performance" by Charles Hobson, creator of artists' books and the author of *Leonardo Knows Baseball*. His talk was entitled "Making Connections: Navigation, Surrealism, & Magritte's Buckets." It was an amazing tapestry of science, history, and art and an absolutely unforgettable evening. Hobson is a new member of The Club. The October speaker was Dr. Andrew Jameson on "The Codex Sinaiticus and the Monastery of Saint Catherine," a fascinating account of the oldest extant biblical manuscripts. The November speaker is the founder of the Cartoon Art Museum of San Francisco, Malcolm K. Whyte. His illuminated talk is titled "Cartoons Speak Volumes: A Selection from Comic Strip Classics" which recognizes the cartoon world's valuable contribution to our cultural record. Mr. Whyte has written, "If one picture is worth a thousand words, a volume of cartoons speaks libraries. No other medium informs so immediately, thoroughly, and intimately as the cartoon image."

The traditional December meeting is a reception to honor The Club's printer-members such as Peter Rutledge Koch, James Wehlage, Andrew Hoyem, Susan Acker, Robin Heyeck, Bruce Washbish, Alastair Johnston, and Patrick Reagh. The Club virtually wallows in the richness of the work of its distinguished printer-members. Each meeting announcement is designed and produced by a printer-member and is of superb quality. These announcements and keepsakes are of growing importance to ephemera collectors.

Future speakers include Joanne Sonnichsen on hand bookbinding; Southern Californian Kitty Marryat on the teaching of fine printing; and New Yorker Dr. Jack Hagstrom on Robert Frost.

The greatest requisite of membership in The Roxburghe Club is its gift of longevity. Among our members recently exceeding ninety years are Ward Ritchie, Dr. Albert Shumate, California collector Michael Harrison, and journalist and Club archivist Duncan Olmsted. That may account for the six- to twelve-month waiting list for new member nominations.

HARLAN KESSEL

THE BAXTER SOCIETY

DURING 1995 the Baxter Society continued its regular meetings on the 2nd Wednesday of each month, with a three-month summer break. Each summer the Club visits one of the notable book arts institutions of the New England region—this year it was the hand papermaking studio near Lubec, Maine of Katie MacGregor and Bernie Vinzani. In addition to the initial open-house and reception for visiting members of the Baxter Society, MacGregor and Vinzani conducted a two-day workshop in papermaking which several of us attended.

Among many interesting programs this past year, the lecture by Eleanor Garvey, librarian *emeritus* at the Houghton Library, Harvard University, was notable. She was the first Nancy L. Cowan Lecturer, a series begun in memory of our late president. Roger Stoddard, another of the current Houghton Library curators, will be the second Cowan lecturer in April, 1996. Our lead-off program in January 1996 will be a talk by Fred Thompson, board chairman of the Maine Broadcasting Company (Channel 6 TV), on his late friend and mentor David Serette, proprietor of the famed Yellow Kid Press, best known for the book *Shaker Smalls*. That talk will be January 10 at Westbrook College in Portland.

This year we conducted the Club's third competition for the Stephen Harvard Award for Excellence in the Book Arts. Winners this year were Gray Parrot, Maine's pre-eminent bookbinder, for *Thirty-four Marbled Papers*, and the Tilbury House, Gardiner, trade publishers, for *Friendship*. Runners-up were master printer Scott Vile of Portland's Ascensius Press for his edition of Kafka's *Metamorphosis* and George Benington, also of Portland, for his Coyote Love Press edition of *12 Journeys in Maine*.

The Stephen Harvard Prize is designed to stimulate interest in the book arts, and to support book artisans. It is also to honor the memory and work of Stephen E. Harvard (1948-1988), book designer, typographer, printer, and honorary member of the Baxter Society.

Book artisans of Maine submit any completed piece, finished (date of publication) within a three-year period prior to the submission deadline. Submissions must fall into the following categories: overall production, overall design, binding, illustration, photography, typography, papermaking, calligraphy, or printing. Book authorship alone is not eligible. No winner of the Stephen Harvard Prize may win two consecutive competitions.

Three judges, selected by the Awards Committee, choose one or more submissions which best exemplify the level of excellence for which Stephen Harvard was known. Judges are selected based on state, regional or national distinction in the book and related arts. Judges for 1995 were: Philip Isaacson, (Chief Judge), Arts Critic for the Maine Sunday Telegram; Martin Antonetti, Librarian, The Grolier Club of New York City; and Aprile Gallant, Assistant Curator

for Prints, Drawings and Photographs, Portland Museum of Art.

The grand winner(s) of the Stephen Harvard Prize will be awarded \$500.00 from the Baxter Society and will be recorded on a permanent plaque. The prize may be awarded to one or more persons at the judges' discretion. Multiple winners of the prize will share the \$500.00 on a formula decided by the judges. The jury may also select one or two submissions as runners-up. Those so selected will receive \$200.00 from the Baxter Society. Unless prior arrangement is made, submissions will become a part of the Harvard Prize Collection, Baxter Society Archives, to consist of all the winners through the years.

Finally, copies of the Baxter Society's books may be purchased by contacting the Treasurer at P.O. Box 10538, Portland, Maine 04104, to obtain our backlist and prices.

ELIOT STANLEY



DeGolyer Award in Bookbinding Created

BRIDWELL Library of the Perkins School of Theology at Southern Methodist University is pleased to announce a major gift and an important new program. The heirs of Mrs. Helen Warren DeGolyer (1926-95) have established a generous endowment that will support the *Helen Warren DeGolyer Triennial Exhibition and Award for American Bookbinding at Bridwell Library*. The idea is fitting because Mrs. DeGolyer was a fine bookbinder and a patron of the arts. Although such awards exist in England, the Netherlands, the Czech Republic, and elsewhere in Europe, there is no regular prestigious award for American bookbinding.

The guidelines for the DeGolyer Award require that binders submit one book, completed within the past three years, and one design for binding a book from Bridwell's collection (the book for the first Triennial is to be the Daniel Berkeley Updike printing of the 1928 *Book of Common Prayer* on vellum). A jury made up of binding historians and artists will look for artistic merit and innovation in design, as well as excellence in structure, workmanship, and selection and use of materials. Up to fifty books and designs will be chosen for inclusion in the triennial book exhibition with accompanying full-color catalog.

The first prize will be a commission for the binding of the Bridwell book according to the design submitted. The value of the commission will be \$5000.00. (Future commissions will range from \$2000.00 to 7000.00, depending on the book chosen for each triennial.) In addition to the

first prize commission, up to three Honorable Mention awards will be given, each having a cash value of \$500.00. The winning design from each competition will be displayed at the next Triennial.

For more information, call Dr. Valerie R. Hotchkiss, Director of Bridwell Library, (214) 768-1867, or Jan Sobota, Director of the Conservation Laboratory at Bridwell Library, (214) 768-3733.



REVIEW

NICHOLAS A. BASBANES, *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books*. Henry Holt, New York City, 1995. 638 pp.

THE psyche of most FABS members lies between bibliophilia and bibliomania. Our simian ancestors and antediluvian forebears may have survived because they were superior collectors. It was the hunters and gatherers who ultimately established the granaries, archives, and libraries of our world. Note the Old Testament's admonition to save during the bountiful years. Freud's characterization of a *Sammeler* as "anal retentive" seems unhistorical and too visceral. Nonetheless it is valid that the ardent collector is importantly and usefully among us.

Nicholas Basbanes has assembled much lore about extraordinary book collectors, shrewd booksellers, acquisitive librarians and fabulous auctions. *A Gentle Madness* contains accounts of the major participants, mainly in the English reading world, and their collections, appetencies, and occasional shenanigans. There is a fine bibliography, index, and photographs.

The book includes accounts of early great English collectors as, Robert Cotton and Thomas Philips. There is material on many of America's collectors from James Logan and James Lennox through J.P. Morgan, Henry Huntington to more recent notables such as Frank Hogan, Robert Hoe, Donald and Mary Hyde, Richard Manney, and William Scheide. Many currently active collectors, library and institutional acquirers are covered. There is an extensive chapter about Henry Ransom and Lew Feldman's opulent and aggressive drive to make the University of Texas an outstanding rare book library.

We are told of various collectors' maneuverings and sometimes outrageous and often courageous bids at auctions. There are accounts of ingenious agents such as A.S.W. Rosenbach and George Smith. The book relates various collectors' overwhelming desire for special items and their single-minded quests, even to the point of insolvency and forced liquidation.

In his endeavor to fully explain the "gentle madness," Basbanes devotes many pages to the bibliopath. He tries to show us the mania's effects. Of biblioklepts and other malefactors, there is much on Haven O'More, a little too much on Stephen Blumberg, and about enough on James Shinn and T.J. Wise. Some of us will easily understand the compulsion and "the gentle madness" power.

A Gentle Madness neglects to show the role of this nation's book clubs in satisfying a broad desire to delve, to study, and enjoy books in various ways including design, construction, repair, paper, typeface, content and even collecting. Yet this book belongs in the library of anyone who seeks to know better the book world and its history.

L. N. S.

ED. NOTE: This book is now available from the Daedalus catalogue for \$25.00.

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